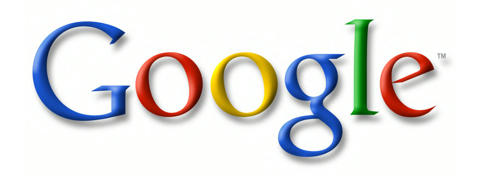
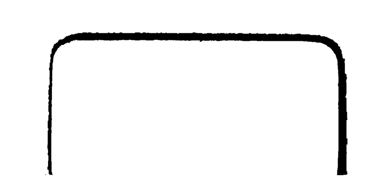


Schiller's Das Lied Von Der Glocke ~ 1891





FRIEDRICH VON SCHILLER.

SCHILLER'S

Das Lied von der Glocke

SCHOOL EDITION

WITH INTRODUCTION AND NOTES

BY

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PREFACE.

SCHILLER'S *Lied von der Glocke,* while presenting a most attractive subject in a highly finished literary form, is exceptional among the masterpieces of German literature for its brevity. And although the work contains difficulties in language and thought, and many readings are needed for its fullest appreciation, yet a single one is sufficient to attract and impress, so obvious and human is its general character.

For these reasons the poem particularly commends itself to the student of German, especially where the time at command for learning the language is so limited as to exclude much attention to the literature. It seems, therefore, desirable that the work should be rendered more accessible by means of a separate edition, and more adequate explanatory material provided for its better understanding and appreciation. The present edition is an attempt to realize this desire, and contribute to the more general

introduction into our schools of a favorite master's favorite work, of which Wilhelm von Humboldt says, "I know of no poem in any language that in so small a compass presents so large a poetical horizon, traversing the scale of all the deepest human feelings, and exhibiting, in completely lyrical form, life, with its most important events and periods, as an epic enclosed within natural limits."

The editor cordially acknowledges his indebtedness to Messrs. William Blake & Co., bell-founders, of Boston, for much technical information, and for opportunities of witnessing the process of bell-casting.

C. P. O.

MASS. INSTITUTE OF TECHNOLOGY,
BOSTON, January, 1885.

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INTRODUCTION.

SCHILLER'S *Lied von der Glocke* has been called *das Lieblingsgedicht des deutschen Volkes.* As no other, it is studied and declaimed in the school. Its expressions have become every-day words. It has been set to music, and illustrated by eminent artists. Able authors and scholars have written and commented upon it. It is profound enough for the thoughtful, obvious and human enough for the common, man. But, although so familiar, it has not become commonplace, and it has verified the encomium bestowed upon it by Goethe in his *Epilog zu der Glocke,* than which it could have received no greater praise. While Schiller's *Wilhelm Tell* is more stirring and intense, his *Glocke,* in view of its brevity and general portrayal of human life, is more a poem for all, and all occasions.

The subject of the poem had long occupied the thoughts of the poet; and after the work had been actually commenced, it was two years before it was completed. The poet's sister-in-law, Caroline von Wolzogen, writes, "He had for a long time contemplated

the poem, and spoken to us about it as one from which he expected especial results. As early as his first visit to Rudolstadt (1788) he often went to a bell-foundry, in order to obtain an idea of the process of casting." In a letter to Goethe, in 1797, Schiller writes, "I am now engaged on my bell song, and have been studying since yesterday *Krünitz's* 'Encyclopædia,' from which I derive great assistance. This poem greatly interests me, but will cost me several weeks, since I need for it so many different moods, and a large field is to be worked over." The poet was, however, interrupted by illness; and later he writes to Goethe, "My last letter announced to you that I was obliged to lay aside the *Bell*, I confess not entirely without some satisfaction; for, after close meditation upon the subject for a year now, I realize that the poem, which is indeed no small task, must gradually attain its true maturity. Besides, this is the ballad year; but appearances indicate that the next is to be a song year, to which class the *Bell* belongs." To this Goethe replies, "It would be very desirable to have the next year rich in songs; and the *Bell* will sound all the better if the ore is kept longer in flow, and freed from all impurities." The poem was completed towards the close of 1799, and published in the *Musenalmanach* of the following year.

In its fundamental character the poem belongs to the lyrical class, as the name indicates, and as Schiller himself states. It is, in the main, a poetical expression of feeling respecting the manifold events of human life. But with the lyrical are connected epical and dramatic elements, — epical inasmuch as it describes and portrays; dramatic inasmuch as the master-founder appears speaking and acting, accompanied and assisted by his workmen. To these must be added, moreover, a distinct didactic element, which appears in the general tone of the reflections upon human life. Menzel speaks of the poem as "the greatest masterpiece of the so-called didactic poetry." The poem was a growth of the Jena period, when Schiller devoted himself to historical study and the progress of civilization (*Culturgeschichte*); and the results are manifest in it, as in *Wallenstein*, a product of the same period.

The poem consists of two distinct parts, proceeding in parallel lines. One describes in order the various stages in the manual process of casting the bell, and in the words of the master-founder. The other presents the poet's own reflections on human life, tracing connectedly the life of the individual in its various phases from the cradle to the grave, and then proceeding to the community and state in their various conditions. These reflections are made at each step

in the mechanical process, and are suggested and introduced by the same, while at the same time they have a continuous connection with each other in the same manner as the stages in the process of casting. We have, therefore, in the song of the bell, a series of independent reflections, which are interrupted and yet again united by the dramatic representation of the individual steps in the process of casting. It is upon this inner union of the actual, the casting of the bell, and the ideal, the reflections, that the unity of the poem depends. And this unity is strengthened by the skill with which the poet has united these reflections to each other, and to the words of the master-founder. But, although the manual process of casting alone forms the central subject and starting-point with which the reflections are connected, yet the latter contain distinct reference to the sound and various offices of the bell. Each reflection is therefore closely connected, (1) with the preceding description of the master-founder, (2) with the preceding and following reflection, and (3) with the sound of the bell.

But there is not only this parallel between the manual process and the reflections: there is another parallel between the first part of the reflections describing the life of the individual, and the second part describing the life of the community and state. In each part is described growth through change and

decay, joy mingled with sorrow; and in each the culminating point is reached, that on earth nothing is enduring, and that abiding joy and peace are from above. The beauty of the composition is shown, moreover, in the symmetrical structure of the poem, and the artistically executed parallelism of the individual parts. By this arrangement and connection, the poem, instead of being a conglomeration of individual pictures, becomes a well-connected, finished unity, — a complete picture of all human life.

The following outline indicates the course of thought contained in the reflections: —

I. INTRODUCTION. — A. The dignity of labor. B. The office of the bell.

II. MAIN PART.

(1) *Domestic Life.* — C. Infancy and youth. D. Marriage and married life. E. Destruction of property by fire. F. Destruction of life by death.

(2) *Public Life.* — G. Rise and prosperity of the state. H. Disruption of the state by civil war.

III. CONCLUSION. — I. Christening of the bell; its exalted office.

The stages in the process of casting to which these reflections correspond are as follows: —

(I.) *Preparation.* — I. The mould ready for the casting. II. Melting the metal.

(II.) *The Casting.* — (*a*) III. Removal of impurities. IV. Testing the mixture. V. The casting begun. VI. The casting completed. (*b*) VII. The casting left to cool.

(III.) *After the Casting.* — VIII. Breaking the mould. IX. The bell found to be perfect. X. Raising the bell from the pit.

There is a pause in the process at the end of the seventh stanza, when the bell is left over night to cool. To this corresponds the transition in the reflections from the life of the individual to that of the community.

This process of casting, which occupies the immediate foreground of the poem, is presented with great completeness and detail, implying minute technical knowledge of the bell-founder's art, and careful observation of the process. Although certain modifications have since been made, it still remains in its general features an accurate statement. It corresponds fittingly to the masterly skill with which the literary part is wrought out.

By taking for his starting-point the bell itself, and keeping it constantly in view in its process of being made, the poet gives to his poem the real and human character which it would not have had if the sound

or office of the bell had been in the foreground. His reflections are upon man and human life in their most universal and general relations. Accordingly, by fixing the scene in the work-shop, and introducing as the prominent figure the common man engaged in actual work, he gives to the human side an especial prominence. While the bell is the subject of the poem, this mode of treatment emphasizes the fact that it is the bell in its relations to man. The bell is the objective figure, and suggests the course of thought which is about man, as a worker, in his relations to the family and society, and above all as recognizing and serving God. As in his *Spaziergang* Schiller connects reflections on culture, freedom, and nature, with the scenes attending the ascent of a mountain, so here the reflections are suggested by the casting of the bell, where man is the chief actor.

But, as the painter must have his model, so the individual and his environment represented by Schiller are pre-eminently German, and such as they existed in his time. It is the German handicraftsman, with his sense of the dignity of labor and pride in doing his work well, and his God-fearing character. It is the German housewife, ever busy, and wholly devoted to her domestic duties. It is the German family, with its unity and integrity. It is the German village, with its especial characteristics. And, at the close,

the picture of an internal disruption in the state is depicted with especial reference to the French Revolution occurring at that time. But, notwithstanding all this that is local and individual, and belonging to a particular time, the picture of human life in general and at all times is too marked not to be readily recognized. Just as there have been modifications since Schiller's time in the form of the bell and mode of casting it, but no radical changes, so human life and character remain essentially the same, though under modified circumstances and relations. But it is not only the German man that is immediately presented: it is the German Christian man. Schiller distinctly recognizes throughout the poem the original and principal office of the bell as a Christian one. Whether Catholic or Protestant, he does not distinguish: it is Christian in its broadest sense. Hence it has been properly termed (*Deinhardt*) *christlich-germanisch.*

Although, as above indicated, the various reflections are suggested in each case by the particular stage in the process of casting immediately preceding, and not by the different offices of the bell, yet the latter are distinctly intimated; and we have the baptismal bell (*Taufglocke*), devotional or prayer bell (*Andachtglocke, Betglocke, Kirchenglocke*), marriage bell (*Hochzeitsglocke, Trauglocke*), fire bell (*Sturmglocke*), funeral bell (*Trauerglocke, Todtenglocke, Sterbeglocke*), evening

bell (*Vesperglocke, Abendglocke*), mob bell (*Aufruhrglocke*), hour bell (*Stundenglocke*). Not especially mentioned are the morning bell (*Morgenglocke, Messglocke, Frühglocke*), noon bell (*Mittagsglocke*), the culprit bell (*Armesünderglocke, Rügeglocke*), and the penance bell (*Bussglocke*); to which may be added the *Abendmal-laüten* (Lord's-Supper bell), and *Läuten bei feierlichen Umzügen* (processional bell).

The text here given is Schiller's final revision as contained in the historical-critical edition of Goedeke (Stuttgart: Cotta, 1871). The punctuation and orthography have been changed in accordance with the authority of later editions and modern usage. The stanzas describing the different stages of the casting have been printed in full-faced type, in order to distinguish more clearly this portion of the poem from the reflections. For the sake of more convenient reference in the notes, the stanzas have been numbered in the text, and the various reflections indicated by letters.

Particular attention has been given in the notes to the process of bell-casting, which is essential to a proper understanding of the poem. The accompanying plates of the bell and furnace have been prepared for this purpose.

The grammar references are to Whitney's German Grammar, indicated by "W." and paragraphs, and to

the editor's "Elementary German," indicated by "E. G." and pages.

Among the writers and critics consulted, it is necessary to mention in particular our obligations to *Deinhardt*, *Düntzer*, and *Von Sanden*, from the latter of whom especial assistance has been derived.

In regard to the mode of presenting the poem to a class, we would suggest that the stanzas describing the casting be read through first by themselves, afterwards the reflections in like manner, and then the whole in course. By dividing in this way, and dwelling separately on each of the two parts, the student is enabled more easily to appreciate each, and the poem as a whole. If the class has not advanced far enough in the language to be able to read the poem readily, it would be well for the teacher first to read it to them, and then let them work it over with the help of the notes. Otherwise the student will be so much occupied by the language, that he will not be able to give proper attention to the literary character of the work, and will be so long in going through it that he will not get an impression of it as a whole. The highly artistic metrical dress of the poem merits especial attention, but it would be better to reserve this for a separate study. We have accordingly placed at the end of the notes a detailed metrical analysis.

Das Lied von der Glocke.

Das Lied von der Glocke.

Vivos voco. Mortuos plango. Fulgura frango.

I.

Fest gemauert in der Erden
Steht die Form, aus Lehm gebrannt.
5 **Heute muß die Glocke werden,**
Frisch, Gesellen, seid zur Hand!
Von der Stirne heiß
Rinnen muß der Schweiß,
Soll das Werk den Meister loben;
10 **Doch der Segen kommt von oben.**

A.

Zum Werke, das wir ernst bereiten,
Geziemt sich wohl ein ernstes Wort;
Wenn gute Reden sie begleiten,
Dann fließt die Arbeit munter fort.
15 So laßt uns jetzt mit Fleiß betrachten,
Was durch die schwache Kraft entspringt;

Den schlechten Mann muß man verachten,
Der nie bedacht, was er vollbringt.
Das ist's ja, was den Menschen zieret,
20 Und dazu ward ihm der Verstand,
Daß er im innern Herzen spüret,
Was er erschafft mit seiner Hand.

II.

Nehmet Holz vom Fichtenstamme,
Doch recht trocken laßt es sein,
25 **Daß die eingepreßte Flamme**
Schlage zu dem Schwalch hinein.
Kocht des Kupfers Brei,
Schnell das Zinn herbei,
Daß die zähe Glockenspeise
30 **Fließe nach der rechten Weise.**

B.

Was in des Dammes tiefer Grube
Die Hand mit Feuers Hülfe baut,
Hoch auf des Turmes Glockenstube,
Da wird es von uns zeugen laut.
35 Noch dauern wird's in späten Tagen
Und rühren vieler Menschen Ohr,

Und wird mit dem Betrübten klagen
Und stimmen zu der Andacht Chor.
Was unten tief dem Erdensohne
40 Das wechselnde Verhängnis bringt,
Das schlägt an die metallne Krone,
Die es erbaulich weiter klingt.

III.

Weiße Blasen seh' ich springen;
Wohl! die Massen sind im Fluß.
45 **Laßt's mit Aschensalz durchdringen,**
Das befördert schnell den Guß.
Auch von Schaume rein
Muß die Mischung sein,
Daß vom reinlichen Metalle
50 **Rein und voll die Stimme schalle.**

C.

Denn mit der Freude Feierklange
Begrüßt sie das geliebte Kind
Auf seines Lebens erstem Gange,
Den es in Schlafes Arm beginnt;
55 Ihm ruhen noch im Zeitenschoße
Die schwarzen und die heitern Lose;
Der Mutterliebe zarte Sorgen

Bewachen seinen goldnen Morgen —
Die Jahre fliehen pfeilgeschwind.
60 Vom Mädchen reißt sich stolz der Knabe,
Er stürmt ins Leben wild hinaus,
Durchmißt die Welt am Wanderstabe,
Fremd kehrt er heim ins Vaterhaus;
Und herrlich, in der Jugend Prangen,
65 Wie ein Gebild aus Himmelshöh'n,
Mit züchtigen, verschämten Wangen
Sieht er die Jungfrau vor sich stehn.
Da faßt ein namenloses Sehnen
Des Jünglings Herz, er irrt allein,
70 Aus seinen Augen brechen Thränen,
Er flieht der Brüder wilden Reih'n.
Errötend folgt er ihren Spuren
Und ist von ihrem Gruß beglückt;
Das Schönste sucht er auf den Fluren,
75 Womit er seine Liebe schmückt.
O zarte Sehnsucht, süßes Hoffen!
Der ersten Liebe goldne Zeit!
Das Auge sieht den Himmel offen,
Es schwelgt das Herz in Seligkeit;
80 O, daß sie ewig grünen bliebe,
Die schöne Zeit der jungen Liebe!

IV.

Wie sich schon die Pfeifen bräunen!
Dieses Stäbchen tauch' ich ein,
Sehn wir's überglast erscheinen,
85 **Wird's zum Gusse zeitig sein.**
Jetzt, Gesellen, frisch!
Prüft mir das Gemisch,
Ob das Spröde mit dem Weichen
Sich vereint zum guten Zeichen.

D.

90 Denn, wo das Strenge mit dem Zarten,
Wo Starkes sich und Mildes paarten,
Da gibt es einen guten Klang.
Drum prüfe, wer sich ewig bindet,
Ob sich das Herz zum Herzen findet!
95 Der Wahn ist kurz, die Reu' ist lang.
Lieblich in der Bräute Locken
Spielt der jungfräuliche Kranz,
Wenn die hellen Kirchenglocken
Laden zu des Festes Glanz.
100 Ach! des Lebens schönste Feier
Endigt auch den Lebensmai,
Mit dem Gürtel, mit dem Schleier
Reißt der schöne Wahn entzwei.

Die Leidenschaft flieht,
105 Die Liebe muß bleiben;
Die Blume verblüht,
Die Frucht muß treiben.
Der Mann muß hinaus
Ins feindliche Leben,
110 Muß wirken und streben
Und pflanzen und schaffen,
Erlisten, erraffen,
Muß wetten und wagen,
Das Glück zu erjagen.
115 Da strömet herbei die unendliche Gabe,
Es füllt sich der Speicher mit köstlicher Habe,
Die Räume wachsen, es dehnt sich das Haus.
Und drinnen waltet
Die züchtige Hausfrau,
120 Die Mutter der Kinder,
Und herrschet weise
Im häuslichen Kreise,
Und lehret die Mädchen
Und wehret den Knaben,
125 Und reget ohn' Ende
Die fleißigen Hände,
Und mehrt den Gewinn

Mit ordnendem Sinn,
Und füllet mit Schätzen die duftenden Laden,
130 Und dreht um die schnurrende Spindel den Faden,
Und sammelt im reinlich geglätteten Schrein
Die schimmernde Wolle, den schneeichten Lein,
Und füget zum Guten den Glanz und den Schimmer
Und ruhet nimmer.
135 Und der Vater mit frohem Blick
Von des Hauses weitschauendem Giebel
Ueberzählet sein blühend Glück,
Siehet der Pfosten ragende Bäume
Und der Scheunen gefüllte Räume
140 Und die Speicher, vom Segen gebogen,
Und des Kornes bewegte Wogen,
Rühmt sich mit stolzem Mund:
„Fest, wie der Erde Grund,
Gegen des Unglücks Macht
145 Steht mir des Hauses Pracht!"
Doch mit des Geschickes Mächten
Ist kein ew'ger Bund zu flechten,
Und das Unglück schreitet schnell.

Mar. 8, '95.

V.

Wohl! Nun kann der Guß beginnen,
150 **Schön gezacket ist der Bruch.**
Doch, bevor wir's lassen rinnen,
Betet einen frommen Spruch!
Stoßt den Zapfen aus!
Gott bewahr' das Haus!
155 **Rauchend in des Henkels Bogen**
Schießt's mit feuerbraunen Wogen.

E.

Wohlthätig ist des Feuers Macht,
Wenn sie der Mensch bezähmt, bewacht,
Und was er bildet, was er schafft,
160 Das dankt er dieser Himmelskraft;
Doch furchtbar wird die Himmelskraft,
Wenn sie der Fessel sich entrafft,
Einhertritt auf der eignen Spur,
Die freie Tochter der Natur.
165 Wehe, wenn sie losgelassen,
Wachsend ohne Widerstand,
Durch die volkbelebten Gassen
Wälzt den ungeheuren Brand!
Denn die Elemente hassen
170 Das Gebild der Menschenhand.

Aus der Wolke
Quillt der Segen,
Strömt der Regen;
Aus der Wolke, ohne Wahl,
175 Zuckt der Strahl.
Hört ihr's wimmern hoch vom Turm!
Das ist Sturm!
Rot, wie Blut,
Ist der Himmel;
180 Das ist nicht des Tages Glut!
Welch Getümmel
Straßen auf!
Dampf wallt auf!
Flackernd steigt die Feuersäule,
185 Durch der Straße lange Zeile
Wächst es fort mit Windeseile;
Kochend wie aus Ofens Rachen
Glühn die Lüfte, Balken krachen,
Pfosten stürzen, Fenster klirren,
190 Kinder jammern, Mütter irren,
Tiere wimmern
Unter Trümmern;
Alles rennet, rettet, flüchtet,
Taghell ist die Nacht gelichtet;

195 Durch der Hände lange Kette
Um die Wette
Fliegt der Eimer; hoch im Bogen
Spritzen Quellen, Wasserwogen.
Heulend kommt der Sturm geflogen,
200 Der die Flamme brausend sucht.
Prasselnd in die dürre Frucht
Fällt sie, in des Speichers Räume,
In der Sparren dürre Bäume,
Und als wollte sie im Wehen
205 Mit sich fort der Erde Wucht
Reißen in gewalt'ger Flucht,
Wächst sie in des Himmels Höhen
Riesengroß!
Hoffnungslos
210 Weicht der Mensch der Götterstärke,
Müßig sieht er seine Werke
Und bewundernd untergehen.

Leergebrannt
Ist die Stätte,
215 Wilder Stürme rauhes Bette.
In den öden Fensterhöhlen
Wohnt das Grauen,

Und des Himmels Wolken schauen
Hoch hinein.

220 Einen Blick
Nach dem Grabe
Seiner Habe
Sendet noch der Mensch zurück —
Greift fröhlich dann zum Wanderstabe.
225 Was Feuers Wut ihm auch geraubt,
Ein süßer Trost ist ihm geblieben:
Er zählt die Häupter seiner Lieben,
Und sieh! ihm fehlt kein teures Haupt.

VI.

In die Erd' ist's aufgenommen,
230 Glücklich ist die Form gefüllt;
Wird's auch schön zu Tage kommen,
Daß es Fleiß und Kunst vergilt?
Wenn der Guß mißlang?!
Wenn die Form zersprang?!
235 Ach! vielleicht, indem wir hoffen,
Hat uns Unheil schon getroffen.

F.

Dem dunkeln Schoß der heil'gen Erde
Vertrauen wir der Hände That,
Vertraut der Sämann seine Saat
240 Und hofft, daß sie entkeimen werde
Zum Segen, nach des Himmels Rat.
Noch köstlicheren Samen bergen
Wir trauernd in der Erde Schoß
Und hoffen, daß er aus den Särgen
245 Erblühen soll zu schönerm Los.
Von dem Dome,
Schwer und bang,
Tönt die Glocke
Grabgesang.
250 Ernst begleiten ihre Trauerschläge
Einen Wandrer auf dem letzten Wege.
Ach! die Gattin ist's, die teure,
Ach! es ist die treue Mutter,
Die der schwarze Fürst der Schatten
255 Wegführt aus dem Arm des Gatten,
Aus der zarten Kinder Schar,
Die sie blühend ihm gebar,
Die sie an der treuen Brust
Wachsen sah mit Mutterlust —

260 Ach! des Hauses zarte Bande
Sind gelöst auf immerdar;
Denn sie wohnt im Schattenlande,
Die des Hauses Mutter war;
Denn es fehlt ihr treues Walten,
265 Ihre Sorge wacht nicht mehr;
An verwaister Stätte schalten
Wird die Fremde, liebeleer.

VII.

Bis die Glocke sich verkühlet,
Laßt die strenge Arbeit ruhn.
270 **Wie im Laub der Vogel spielet,**
Mag sich jeder gütlich thun.
Winkt der Sterne Licht,
Ledig aller Pflicht,
Hört der Bursch die Vesper schlagen;
275 **Meister muß sich immer plagen.**

G.

Munter fördert
Seine Schritte
Fern im wilden Forst der Wandrer
Nach der lieben Heimathütte.
280 Blökend ziehen

Heim die Schafe,
Und der Rinder
Breitgestirnte,
Glatte Scharen kommen brüllend,
285 Die gewohnten Ställe füllend.
Schwer herein
Schwankt der Wagen,
Kornbeladen;
Bunt von Farben
290 Auf den Garben
Liegt der Kranz;
Und das junge
Volk der Schnitter
Fliegt zum Tanz.
295 Markt und Straße
Werden stiller;
Um des Lichts gesell'ge Flamme
Sammeln sich die Hausbewohner;
Und das Stadtthor
300 Schließt sich knarrend.
Schwarz bedecket
Sich die Erde;
Doch den sichern Bürger schrecket
Nicht die Nacht,

305 Die den Bösen gräßlich wecket;
Denn das Auge des Gesetzes wacht.
Heil'ge Ordnung, segenreiche
Himmelstochter, die das Gleiche
Frei und leicht und freudig bindet,
310 Die der Städte Bau gegründet,
Die herein von den Gefilden
Rief den ungesell'gen Wilden,
Eintrat in der Menschen Hütten,
Sie gewöhnt zu sanften Sitten
315 Und das teuerste der Bande
Wob, den Trieb zum Vaterlande!
Tausend fleiß'ge Hände regen,
Helfen sich in munterm Bund,
Und in feurigem Bewegen
320 Werden alle Kräfte kund.
Meister rührt sich und Geselle
In der Freiheit heil'gem Schutz;
Jeder freut sich seiner Stelle,
Bietet dem Verächter Trutz.
325 Arbeit ist des Bürgers Zierde,
Segen ist der Mühe Preis;
Ehrt den König seine Würde,
Ehret uns der Hände Fleiß.

Holder Friede,
330 Süße Eintracht,
Weilet, weilet
Freundlich über dieser Stadt!
Möge nie der Tag erscheinen,
Wo des rauhen Krieges Horden
335 Dieses stille Thal durchtoben,
Wo der Himmel,
Den des Abends sanfte Röte
Lieblich malt,
Von der Dörfer, von der Städte
340 Wildem Brande schrecklich strahlt!

VIII.

Nun zerbrecht mir das Gebäude,
Seine Absicht hat's erfüllt,
Daß sich Herz und Auge weide
An dem wohlgelungnen Bild.
345 **Schwingt den Hammer, schwingt,**
Bis der Mantel springt!
Wenn die Glock' soll auferstehen,
Muß die Form in Stücken gehen.

H.

Der Meister kann die Form zerbrechen
350 Mit weiser Hand, zur rechten Zeit;
Doch wehe, wenn in Flammenbächen
Das glüh'nde Erz sich selbst befreit!
Blind wütend, mit des Donners Krachen,
Zersprengt es das geborstne Haus,
355 Und wie aus offnem Höllenrachen
Speit es Verderben zündend aus.
Wo rohe Kräfte sinnlos walten,
Da kann sich kein Gebild gestalten;
Wenn sich die Völker selbst befrein,
360 Da kann die Wohlfahrt nicht gedeihn.
Weh, wenn sich in dem Schoß der Städte
Der Feuerzunder still gehäuft,
Das Volk, zerreißend seine Kette,
Zur Eigenhülfe schrecklich greift!
365 Da zerret an der Glocke Strängen
Der Aufruhr, daß sie heulend schallt
Und, nur geweiht zu Friedensklängen,
Die Losung anstimmt zur Gewalt.
Freiheit und Gleichheit! hört man schallen;
370 Der ruh'ge Bürger greift zur Wehr,
Die Straßen füllen sich, die Hallen,

Und Würgerbanden ziehn umher.
Da werden Weiber zu Hyänen
Und treiben mit Entsetzen Scherz;
375 Noch zuckend, mit des Panthers Zähnen,
Zerreißen sie des Feindes Herz.
Nichts Heiliges ist mehr, es lösen
Sich alle Bande frommer Scheu;
Der Gute räumt den Platz dem Bösen,
380 Und alle Laster walten frei.
Gefährlich ist's, den Leu zu wecken,
Verderblich ist des Tigers Zahn;
Jedoch der schrecklichste der Schrecken,
Das ist der Mensch in seinem Wahn.
385 Weh denen, die dem Ewigblinden
Des Lichtes Himmelsfackel leihn!
Sie strahlt ihm nicht, sie kann nur zünden
Und äschert Städt' und Länder ein.

IX.

Freude hat mir Gott gegeben!
390 **Sehet! wie ein goldner Stern,**
Aus der Hülse, blank und eben,
Schält sich der metallne Kern.
Von dem Helm zum Kranz
Spielt's wie Sonnenglanz;

395 **Auch des Wappens nette Schilder**
Loben den erfahrnen Bilder.

I.

Herein! herein!
Gesellen alle, schließt den Reihen,
Daß wir die Glocke taufend weihen;
400 Concordia soll ihr Name sein.
Zur Eintracht, zu herzinnigem Vereine
Versammle sie die liebende Gemeine.
Und dies sei fortan ihr Beruf,
Wozu der Meister sie erschuf:
405 Hoch überm niedern Erdenleben
Soll sie im blauen Himmelszelt,
Die Nachbarin des Donners, schweben
Und grenzen an die Sternenwelt,
Soll eine Stimme sein von oben,
410 Wie der Gestirne helle Schar,
Die ihren Schöpfer wandelnd loben
Und führen das bekränzte Jahr.
Nur ewigen und ernsten Dingen
Sei ihr metallner Mund geweiht,
415 Und stündlich mit den schnellen Schwingen
Berühr' im Fluge sie die Zeit;

Dem Schicksal leihe sie die Zunge;
Selbst herzlos, ohne Mitgefühl,
Begleite sie mit ihrem Schwunge
420 Des Lebens wechselvolles Spiel.
Und wie der Klang im Ohr vergehet,
Der mächtig tönend ihr entschallt,
So lehre sie, daß nichts bestehet,
Daß alles Irdische verhallt.

X.

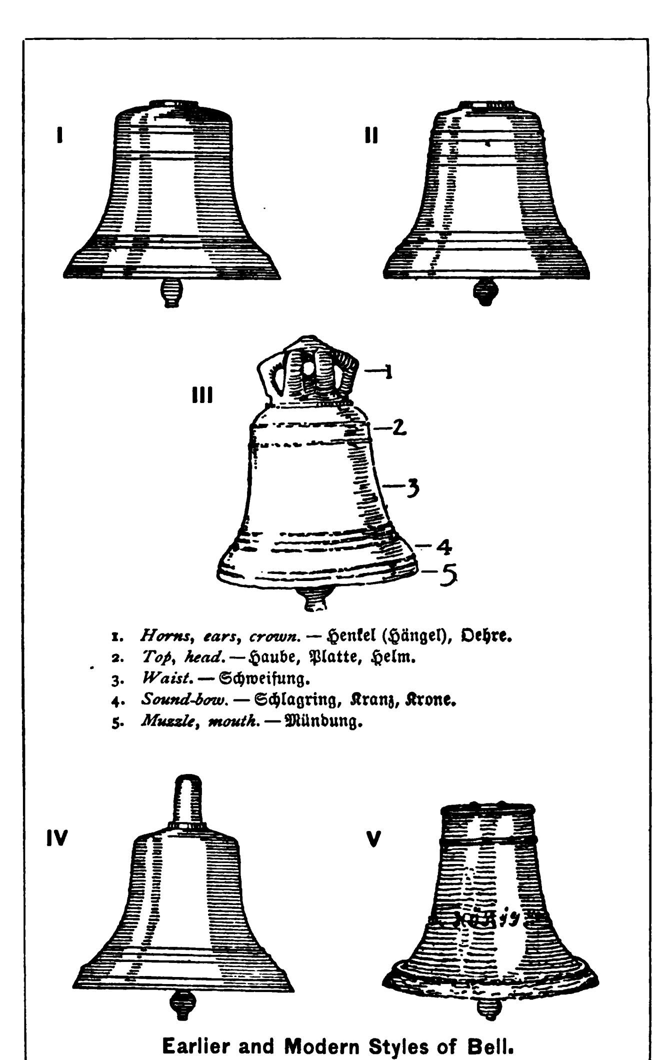
425 **Jetzo mit der Kraft des Stranges**
Wiegt die Glock' mir aus der Gruft,
Daß sie in das Reich des Klanges
Steige, in die Himmelsluft!
Ziehet, ziehet, hebt!
430 **Sie bewegt sich, schwebt!**
Freude dieser Stadt bedeute,
Friede sei ihr erst Geläute.

NOTE TO THE ILLUSTRATIONS OF BELL AND FURNACE.

THE bell marked III. on the accompanying plate was cast in 1610, and perhaps in Spain. It is probably similar in form to those cast in Germany in Schiller's time. No. V. is of unknown date, and different in shape from that prevailing in Europe and America. The inscription upon it is in Swedish. No. I. represents the style of bells now cast by the Messrs. Blake of Boston, the oldest bell-founders in the United States. No. IV. represents a modern mode of attachment to the yoke by means of a shaft. No. II. is a modern Belgian model, without the horns at the top, and represents in general the English style. The outline, however, is only one element in the art of bell-founding. More important matters perhaps are the thickness or relative weight, quality and composition of metal, and the mode of melting and pouring. But precisely how those celebrated artists of Holland, the *van den Gheyns*, made their famous bells in the sixteenth and seventeenth centuries is not known. At least bells are not now made with such accuracy of note and richness of tone, so that bell-founding is called a lost art.

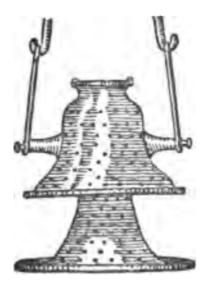
The furnace here indicated, though the same in principle, differs in some details from that used in Schiller's time. Then wood was used, and the fire-chamber was differently constructed. There was no "feed-door" at the side, and the wood was put in at the top of the chimney, or of an upward extension of the fire-chamber resembling a chimney.

The iron "moulding-cases" are those used by the Messrs. Meneely, bell-founders of West Troy, N.Y., and the representation has been copied by permission from their catalogue.

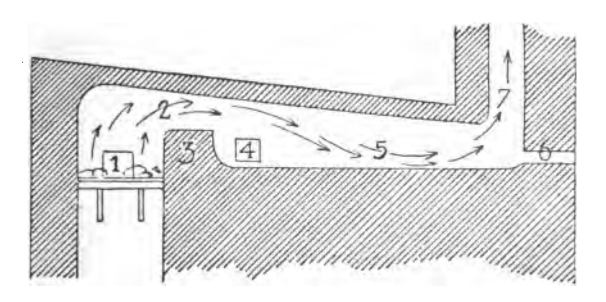


1. *Horns, ears, crown.* — Henkel (Hängel), Oehre.
2. *Top, head.* — Haube, Platte, Helm.
3. *Waist.* — Schweifung.
4. *Sound-bow.* — Schlagring, Kranz, Krone.
5. *Muzzle, mouth.* — Mündung.

Earlier and Modern Styles of Bell.



Moulding-Cases.



1. *Feed-door* to the *fire-chamber*, corresponding to Schürloch.
2. *Throat* over the *wind-wall* or *bridge* (3), through which the flame enters the furnace, corresponding to Schwalch.
4. *Charging-door*, where the metal is put in. — Fenster.
5. *Pot*, or *hearth*. — Herd.
6. *Tap-hole*, by which the metal is drawn off. — Abstichloch.
7. Flue to the chimney.

Modern Reverberatory Furnace (Flammofen).

(VERTICAL SECTION.)

NOTES.

[The numbers before the notes refer to the lines in the poem.]

Vivos voco (I call the living). *Mortuos plango* (I mourn the dead). *Fulgura frango* (I break the lightnings). These words are inscribed on the great bell of the cathedral at Schaffhausen. The last part of the inscription refers to an old belief, that the undulations of the air caused by the ringing of bells broke the electric fluid of a thunder-cloud. It was also held that pestilence was in like manner driven off, and some old inscriptions contain the words, *pestem fugo* (I drive off pestilence).

An old and frequently recurring inscription on German bells is:

In Freud' und Leid
Bin ich bereit.
In Not und Tod
Bin ich der Bot'.

The recently cast bell of the Cologne cathedral has the inscription:

Die Kaiserglocke heiß' ich;
Des Kaiser's Ehre Preis' ich.
Auf heil'ger Warte steh' ich;
Dem deutschen Reich erfleh' ich:
Daß Fried' und Ehr'
Ihm Gott bescher'!

I.

The mould is ready, and the Master exhorts his workmen to begin the casting. This first stanza of the Master is introductory to the following ones. The work is not commenced, but the workmen are directed to stand ready.

3. **Fest gemauert,** *firmly walled-up, firmly built.* The bell is cast in a "pit" (Grube, Dammgrube), which is by the side of the furnace, and large enough to contain not only the mould (Form), but also the workmen engaged in preparing it. In the centre of the pit a stake is driven down, about which the "core" (Kern) is built up (gemauert) of brick. This core is then covered with a layer of clay (Lehm), to which is given the exact form of the inner side of the bell, by means of a "sweep-board" of half the diameter of the latter. The hollow space within the core is filled with live coals, so as to bake and harden the clay (aus Lehm gebrannt). This core is again covered with a coating of clay (Dicke) having the thickness of the bell, and representing its outer form, constituting therefore a model in clay of the bell. After this has been dried as before, a third layer of clay is put on, and for the sake of greater security bound with iron bands. This is the Mantel ("flask"). The Dicke or model being now removed, an empty space is left, which is the mould proper. The remaining space in the pit is then filled firmly with earth. Since Schiller's time modifications have been made in the process, and now core and flask, the latter of iron, are covered above ground with a coating of clay to represent the form of the bell, and then lowered into the pit. Indeed, the precaution of imbedding in the ground is only taken in the case of larger bells (2,000 pounds or more). In some foundries the iron core and flask are perforated with holes to allow the escape of gases (p. 35).

Erden, W. 95. The older form of declension seems to be purposely used, as if to continue the allusion to earlier times contained in *fulgura frango.* For other archaic or poetical forms and words in the poem, see Lein (132), Trutz (324), Stücken (348), Leu (381), Bilder (396), jetzo (425).

5. **werden,** *come into being, be born.* It signifies more therefore than simply, be made, as in l. 32, baut, and denotes a process not wholly under man's control.

8. **Schweiß,** cf. „Ohn' Schweiß kein Preis."

9. **Soll das Werk**, *if the work is to.* E. G. 114. Note 30. 144. 8. 2.
Meister, the workman who has finished learning his trade and made his masterpiece (Meisterstück). While learning his trade as an apprentice he is called Lehrling (Bursche). The Geselle is something between Lehrling and Meister, — journeyman, workman. It was the custom after serving out the apprenticeship to perfect one's self by visiting foreign places, and working at one's trade there, which both gave the means of support and the opportunity for observation, cf. l. 62, am Wanderstabe. It is to be noted that in former times especial dignity was attached to a trade, and the workman had especial pride in his work, hence the prominent position in the poem of the Meister, a representative of the sturdy artisan of the olden time. See ll. 321–8, for further reflections on the dignity of labor.
loben, *commend, do credit to.*

10. **Segen**, *blessing, success.* Cf. Psalms 127. 1: "Except the Lord build the house, they labor in vain that build it." Cf. the German maxim: „Mit Gott fang' Alles an." The devout, God-fearing character of the workman is prominently indicated here, and so several times further on, in accordance with the office of the bell, which is primarily a religious one. Cf. l. 42, Die es erbaulich weiter klingt; l. 152, Betet einen frommen Spruch; l. 389, Freude hat mir Gott gegeben.

A.

As in the critical work of casting the bell, so in every serious work of the hands, mind and heart should participate, reflecting upon the work, directing and stimulating. Man's entire nature, moral, mental, and physical, should co-operate. Then the work goes cheerfully on, and mind and body are both quickened in their activity. The reflection enforces the dignity of labor. As the preceding stanza is introductory to the others, so this reflection introduces those that follow.

12. **Geziemt sich**, *is becoming, befitting.* For reflexive, see E. G. 154. 3.

13. **gute Reden,** *good, suitable reflections,* such as those of the poet on the present occasion.

sie, die Arbeit, labor. Cf. das Werk.

14. **fließt munter fort,** *goes cheerfully on.* Reflections suggested by the work in hand give encouragement and arouse enthusiasm.

15. **mit Fleiß,** *earnestly, seriously.*

16. **die schwache Kraft,** *physical power, weak* in comparison with mental power, in that this originates and directs.

entspringt, *arises, comes into being.* For ent=, see E. G. 316.

Lines 15 and 16 indicate the mode of treatment pursued in the poem, namely, reflections suggested by the work in hand as it proceeds. The pauses as it were between the different stages of the casting are filled up by reflections which these stages suggest.

17. **Den schlechten Mann,** *the inferior, unworthy, inconsiderate man,* who does not rise to the dignity of his work, since he is not at the same time equally active in reflecting upon the bearings of what his hands are doing.

18. **bedacht** (hat), *has thought over, reflected upon.* W. 439. 3a.

19. **den Menschen zieret,** *adorns, dignifies man* above other creatures.

20. **dazu,** *for that purpose,* refers (like das in the line preceding) to the two following lines.

ward ihm, *was born in him, was given to him.* W. 222. II. 1d.

21. **spüret,** *traces out,* perceives, realizes in all its relations. The subjunctive would have been expected here; but the action is looked upon not as a purpose to be attained, but as an actual fact. W. 332. 5c. E. G. 177. 1 fol. The fuller ending with e is used here as frequently on account of the metre. W. 237. 3c.

II.

Exhortation to the workmen to melt the metal in preparation for the casting. The work now begins.

23. **Holz**, a special kind of wood in an especial condition is necessary in order to bring the metal to a proper flux. The time required was (*Krünitz*) at most twelve hours. At the present day a soft flame-producing coal is used, and somewhat less time is required.

25. **Die eingepreßte Flamme**, *the compressed flame.* The furnace consisted (*Krünitz*) of the chimney or stack and the furnace proper. The upper opening (Schürloch) of the chimney, through which the wood was thrown in, being closed, the flame was forced in upon the metal, through an opening (Schwalch) from the chimney into the furnace. This furnace seems to have differed, as it respects the position of the chimney, from that now used, in which the fire is in a separate compartment, and the flame passes through an opening over the "wind-wall" or "bridge" upon the metal, and then with the smoke escapes through the chimney at the end. In both cases, however, the general principle is the same, that of the reverberatory furnace, the metal being melted by the flame striking it from above. See illustration of the furnace, p. 35.

26. **Schlage zu dem Schwalch hinein**, *strike in through the throat.* W. 332. 5b. E. G. 178. 5. Here, as elsewhere, the prose order of the sentence yields to the metre and requirements of poetical expression. W. 445.

27. **Kocht des Kupfers Brei**, *when the copper seethes, is melted,* and thus reduced to a pap-like, viscous consistency.

28. **Schnell das Zinn herbei** (bringen), *bring quickly the tin.* As the copper melts much more slowly, the tin is not put in until towards the end. According to *Krünitz*, the proportion of tin to copper was as 20–25 to 100. It is about the same now, varying according to the size of the bell.

29. **Zähe**, *tough*, *enduring*, so as not easily to break, yet at the same time brittle enough to yield the proper sound.

Glockenspeise, called also Glockenmetall, Glockengut.

B.

The proper mixing and melting of the metal, upon which the sound and durability of the bell depends, suggests the important office which the bell is to fill, in bearing constant testimony to the various circumstances and vicissitudes of man. This reflection is also connected with the preceding, inasmuch as that enjoins thought in connection with work in general, while this directs attention to the particular work of casting the bell, and sets forth the high office of the same. This is the conclusion of the introduction, the following reflections presenting events in the life of the individual and the community.

31. **des Dammes tiefer Grube,** *the deep pit in the ground* (Dammgrube). Cf. note to l. 3.

32. **Die Hand—baut,** *the hand builds, makes,* the mould, not the bell, which comes into being (werden). Cf. l. 5.

mit Feuers Hülfe, Feuer without the article, and personified. Cf. in Schlafes Arm (l. 54).

33. **Glockenstube,** *the belfry,* where there are generally two or three bells of different sizes for various occasions, or which are rung together as a peal (Geläute). A chime (Glockenspiel), consisting of five or more bells, is less common. In some older German towns the man who has charge of the bells lives up in the tower, together with his family, and their restricted and isolated accommodations may be compared to those of a lighthouse keeper. It is the especial duty of this belfryman (Glöckner, Türmer) to keep a constant lookout for fires and give the proper alarm. Cf. l. 177 in the description of the conflagration below.

34. **zeugen laut,** *bear testimony in loud tones,* to the manner in which we have done our work. The workman is inspired by looking forward to his completed work and reflecting upon its importance. The work is a musical instrument, as for instance the violin, in which the form, material and workmanship all combine to produce the desired tone, and attest the skill and experience of the maker.

36. **rühren,** *move, affect,* or for berühren, treffen, *touch, strike.* Cf. l. 416, Berühr' im Fluge sie die Zeit.
37. **klagen,** *lament,* by its tolling.
38. **Stimmen zu der Andacht Chor,** *unite its voice with that of the assembled worshippers.* Chor is not used here in the sense of musical chorus or choir.
39. **unten tief,** *deep below,* far below on the ground.
40. **Das wechselnde Verhängnis,** *varying destiny,* happiness and unhappiness. Hence the song of the bell has been called the song of life.
41. **schlägt an,** *strikes on, touches.*
    Krone, according to *Düntzer,* the entire bell, with reference to its form. Lexical authority, however, makes it a synonym of Kranz ("sound-bow").
42. **erbaulich,** lifting up the thoughts *in devotion* to God. The adjective used as "factitive predicate," cf. W. 116. 1c. The bell is originally and most prominently connected with religious associations, and this Schiller emphasizes throughout.
    weiter klingt, *rings, proclaims further.*

III.

Potash is inserted and the scum taken off.

43. **springen,** *spring up, rise.*
45. **Aschensalz,** *potash, soda,* in order to accelerate the melting and promote the fusion of the parts. According to *Krünitz,* one pound of potash is added for every ten hundred-weight of metal. This addition, he says, changes the metal from a white to a reddish color. Potash is not inserted now, but the surface of the metal is kept covered with charcoal to prevent oxidization.
    durchdringen, *be impregnated.* E. G. 140. Note 35.
46. **befördert schnell,** *promotes rapidly.*
47. **Schaum,** *foam, scum,* the oxide. The mixture must be twice skimmed, says *Krünitz.*
50. **Rein und voll,** *clear and full,* rich.

C.

The clear and full tone suggests the first and most important office of the bell in the life of man, — to greet the birth of the new-born child. Upon this follows a portrayal of the years of childhood and youth, and the period of maturity and love. This reflection is also closely connected with the preceding (B), *which concludes with the assertion, that the bell announces all the events of human life.*

51. **Feierklange,** *festive ringing.*
52. **Begrüßt sie.** Although it is reported, that in certain parts of Germany the custom prevails of ringing a special bell for baptism (Taufglocke), yet the practice is not a general one, and it is probable that the poet here either connects this rite with the ordinary Sunday service, or takes the liberty to disregard the strict limits of the actual.
55. **im Zeitenschoße,** *in the lap of time.*
56. **Die schwarzen und die heitern Lose,** *the good and bad lots.*
60. **Vom Mädchen reißt sich stolz der Knabe,** the boy in his sense of independence does not yet recognize the distinction of sex. Schiller, in his poem, „Die Geschlechter," speaks of the child as, „die Knospe, die in sich zwei liebliche Blumen, Jungfrau und Jüngling, vereinigt."
62. **Durchmißt,** durchwandert, *travels through or over.*
    am Wanderstabe, *on the wanderer's or traveller's staff,* in allusion to the custom of apprentices of visiting other places and working with other masters in order to perfect themselves in their trade. Cf. note to l. 9.
63. **Fremd,** as if a *stranger,* on account of his long absence.
64. **herrlich,** *grand, glorious,* refers to die Jungfrau (l. 67).
    in der Jugend Prangen, *in the splendor or bloom of youth.*
65. **Gebild,** in the sense of Bild, Gestalt, *form, figure.* In a different sense in l. 170, Das Gebild der Menschenhand; also in l. 358, Da kann sich kein Gebild gestalten.
66. **züchtigen, verschämten,** *modest, abashed.*
67. **die Jungfrau,** subject of stehn, W. 343. I. 5a. Cf. l. 43.

68. **namenloses,** *inexpressible.*
69. **er irrt allein,** *he wanders alone,* goes away from the others.
71. **Brüder,** *comrades.*
 Reih'n, *dance.* According to *Düntzer, troop, band.*
72. **ihren Spuren,** *her footsteps.* For dative, see E. G. 87. Note 23
74. **auf den Fluren,** *in the fields.*
75. **Liebe,** for Geliebte, *loved one.* Cf. l. 227, seiner Lieben.
 schmückt, see note on spüret (l. 21).
80. **grünen bliebe,** *might continue to be green,* remain fresh. Bleiben, like sehen (l. 67), is followed by an infin. without zu. E. G. 140. Note 36. For subjunctive, see W. 331. 2.

IV.

Testing the mixture in order to ascertain whether it contains the proper proportions of copper and tin, and whether the melting has been carried far enough.

82. **Wie — bräunen,** W. 439. 4a.
 Pfeifen, *blast-pipes* (Windpfeifen), "six small holes," says *Krünitz,* "half an inch in diameter, in the top of the furnace, to increase the draft." Not always found now. Says *Krünitz,* „Wenn die Windpfeifen gelb werden, so ist dies ein Zeichen für die Gießer, daß das Metall gehörig flüßig ist."
 bräunen, *have a brown color.* Cf. feuerbraun (l. 156).
83. **Stäbchen,** a *rod,* inserted into the furnace. If it appears vitrified (überglast), the metal is ready. Not practised now.
84. **Sehn wir,** *if we see.* E. G. 144. 8. 2.
85. **wird's,** *will it* (the mixture).
 zeitig, *ready.*
87. **Prüft mir,** *test for me,* I bid you test. For this use of the dative of the personal pronoun (ethical, or personal dative), which occurs several times in the poem, see W. 156, and 222. III. c. In addition to this test for the proper proportion of the metals constituting the mixture, the temperature was also considered at which the bell was poured.
88. **ob,** (and see) *whether.*

88. **das Spröde,** adjective used as noun, see E. G. 96. 4. This term cannot properly refer to either metal, for both are very ductile. But inasmuch as the resulting compound is more or less brittle according to the proportions of copper and tin contained in it, we can take the words abstractly, and translate, "whether brittleness and softness are united (sich vereint) in such proportions as to give the proper sign (zum guten Zeichen)." Or would the poet be taking too great a liberty in referring the terms spröde and weich directly to the metals, in view of the result produced by them in combination?

D.

As a certain proportion of two different kinds of metal is necessary to produce the proper bell-metal, so a certain correspondence in the qualities of man and woman is requisite to constitute the happy married pair. Portrayal of marriage, the housewife and mother, husbandman and father. This reflection is also closely connected with the preceding (C), *since it explains the conditions for the permanence of the "young love," and continues the description of the life of man.*

90. **wo das Strenge mit dem Zarten,**
Wo Starkes sich und Mildes paarten, *where the stern has formed a proper union with the delicate, the strong with the gentle;* where opposite qualities have been fittingly joined together. For the tense, see W. 325. 3. We take streng and stark to refer to the man, zart and mild to the woman. Some authorities (*Deinhardt*, and after him *von Sanden*) have taken streng and zart to refer to the woman, stark and mild to the man, and understand that a properly proportioned character in each is meant. But this does not seem to accord with what follows, nor to be the most natural interpretation of the language. The emphasis is not so much upon the individual character of man or woman, but upon their fitness, love for each other.

94. **Ob sich das Herz zum Herzen findet,** *whether the heart has found a congenial heart.*

95. **Wahn,** *transport, passion.* Cf. l. 104, Leidenschaft; not in the same sense as Wahn, l. 384, where it means "frenzy."
Reu', *rue, regret.*
96. **in der Bräute Locken,** *in the locks of the betrothed.*
97. **der jungfräuliche Kranz,** *the garland of maidenhood.*
98. **die hellen Kirchenglocken.** The bell is represented as having a consciousness, like a human being, of the proceedings to which it lends its voice. It invites with its metal mouth (metallner Mund), clearly, joyously, the guests to the marriage festival. With low, mournful tones it accompanies the dead to the grave. With thrilling sound it proclaims the stress of fire. Angrily it rings when insurrection pulls the rope. But nothing, perhaps, is more impressive than the Easter bells of Faust:

Welch' tiefes Summen, welch' ein heller Ton
Zieht mit Gewalt das Glas von meinem Munde?
Verkündiget ihr dumpfen Glocken schon
Des Osterfestes erste Feierstunde?

Popular superstition attaches to the bell a strange, spirit-like life. The bell loves its native place, and its weight increases tenfold when it is obliged to leave it; and in the strange place it loses its richness of sound, breaks and dies, like man from homesickness. Sometimes it rings, although the rope is not pulled by human hand; cf. the bells of cities that have long since disappeared. And, as in the „wandelnde Glocke" of Goethe, the bell leaves its post in order to get the delinquent and bring him to the church.
99. **laden,** for einladen.
Festes Glanz, *brilliant festivity,* Hochzeitsfest.
102. **Gürtel, Schleier,** emblems of the unmarried woman, which are laid aside at marriage. Cf. Kranz, l. 97.
103. **Reißt — entzwei,** *is rent in twain, torn asunder,* disappears.
107. **treiben,** *grow.*
108. **muß** gehen **(hinaus),** *must (go) out,* E. G. 123. Note 32.

110. **streben,** *struggle, exert itself.*

111. **schaffen,** *create, produce.*

112. **erlisten,** *get by cunning, shrewdness.*

erraffen, *acquire by force and energy.* For the force of the prefix **er,** here and in erjagen, see E. G. 316.

113. **wetten und wagen,** = wetteifernd wagen, *emulously, boldly venture.*

114. **zu erjagen,** zu = um zu. W. 343. III. 1a. *get by eager pursuit.*

115. **die unendliche Gabe,** *the never-ending gift, or bounty,* of nature as the reward of his exertions.

116. **Es füllt sich der Speicher,** *the granary is filled.* E. G. 136. 8 **mit köstlicher Habe,** *with precious possessions,* the fruits of the earth.

117. **Die Räume wachsen,** additions are made to the house.

121. **herrschet,** *reigns, rules.* Cf. Walten (l. 264), government walten (l. 357), bear sway; and schalten (l. 266).

124. **wehret den Knaben,** *restrains, controls the boys.* Wehren, followed, like helfen, etc., by a dative, E. G. 87. Note 23.

127. **mehrt den Gewinn,** *increases what has been obtained.*

128. **mit ordnendem Sinn,** *by her methodical disposition.* Cf. the proverb, „Was die Frau erspart, ist so gut, als was der Mann erwirbt."

129. **die duftenden Laden,** *the fragrant chests.* It was the custom to put in mignonette and sweet-smelling lavender-sprigs.

131. **im reinlich geglätteten Schrein,** *in the polished and cleanly press.* (Schrank).

132. **Lein,** Leinwand, cf. note l. 3.

133. **füget zum Guten,** *adds to the necessary, or useful.*

den Glanz und den Schimmer, *brightness, elegance, beauty.*

136. **weitschauendem,** *far-seeing,* affording a wide prospect. The house may be supposed to be situated on the outskirts of the village, where the houses stood close together as in a city.

137. **überzählet,** for über as inseparable prefix, see E. G. 131 Note 33.

137. sein blühend(es) Glück, *his prosperous, flourishing possessions.* For the omission of the adjective-ending, see W. 126.

138. der Pfosten ragende Bäume, *the high-towering beams or wood of the posts,* in allusion to the haystacks (Schober), supported by four posts. Cf. l. 203, der Sparren dürre Bäume.

140. vom Segen gebogen, *bent or weighed down with plenty, abundance.*

141. des Kornes bewegte Wogen, *the waves made by the wind blowing over the grain-field.*

143–5. We insert the marks of quotation, which make the contrast more distinct between the man's boast and the poet's reflection that follows.

145. mir, *for me, to my pleasure.* For the dative, see note to l. 87.

147. zu flechten. For the infinitive with zu after sein, see W. 343. III. 1b.

148. schreitet schnell, *advances rapidly.*

V.

The casting begins.

150. schön gezacket ist der Bruch, *the fracture is properly indented,* is neither too rough nor too smooth. The eye of the founder, taught by long experience, is able to judge quickly from the fracture of the sample whether there are the proper proportions of copper and tin.

152. Betet einen frommen Spruch. Cf. note to l. 10. For the accusative, see W. 227. 2a.

153. Zapfen, the *stopper,* or pin of iron, put in from the inside before the melting is commenced, and driven back from the outside when the casting begins. At the present day clay is used, which is bored out when the furnace is "tapped." The projection from the opening, over which the metal flows, is called the "lip." See illustration, p. 35.

154. bewahr'. For the subjunctive, see E. G. 179, 9.

Haus, the *building* in which the casting was being made. Schiller had read in Goethe's translation a description of

the casting of the statue of *Perseus* by Benvenuto Cellini, on which occasion the building took fire. Haus (l. 354) refers to the "flask" containing the mould.

155. **Henkels Bogen,** *the arches of the handle, arched handle,* the "crown" of the bell. There were seven of these, says *Krünitz,* in the middle of which the metal was poured. At the present day bells are no longer cast with these handles, but are either cast flat on the top and bolted directly on to the yoke (see illustration, page 34, figs. I. and II.), or with a shank which is fitted into the yoke (fig. IV.).

156. **Schießt's,** *it* (the metal) *shoots, flows.* An inclined trough ran from the furnace to the mould. At the present day the metal is taken from the furnace in ladles, whereby the founder is better able to adjust its temperature.

feuerbraunen, *reddish brown.* Cf. l. 82, bräunen.

E.

The flowing of the hot and smoking liquid metal suggests not only the benefits of fire in the service of man, but also the damage it occasions when unrestrained. The thunderbolt. Portrayal of a conflagration in a town. This reflection is connected with the preceding, since it presents a reverse in the fortunes of man, a presentiment of which is there foreshadowed. Unlike the preceding, however, it depicts not a period, but an event in the life of man.

158. **bezähmt,** *keeps in control.*

bewacht, *watches over, looks out for.*

162. **sich entrafft,** *tears itself away from, breaks loose from.* For the dative, see W. 222. I. 3.

163. **Einhertritt auf der eignen Spur,** *goes along on its own way,* takes its own course.

167. **die volkbelebten Gassen,** *the thickly-populated streets.*

168. **wälzt,** *hurls.*

Brand, *conflagration,* a frequent occurrence in German towns.

170. **Gebild,** *work.* Cf. l. 65, wie ein Gebild aus Himmelshöh'n.

174. **ohne Wahl,** *without stopping to choose,* indifferent to what it strikes.

175. **Zuckt der Strahl,** *darts the flash* (of lightning).
176. **wimmern,** *whine, moan,* the shrill, piercing sound of the fire-bell (Sturmglocke). E. G. **140.** Note 36.
177. **Sturm,** name of the largest bell in the belfry, used for sounding the alarm of fire. Or Sturm might be taken here in the same sense as in l. 199.
182. **Straßen auf!** *up and down the streets.* W. **230.** 1b.
183. **wallt auf,** *rolls up.*
185. **der Straße lange Zeile,** *the long reach, extent of street.* Cf. „Die Zeil," name of the principal street in Frankfurt. For the genitive of "equivalence," see W. **216.** 2e.
189. **Pfosten,** *door-posts.* Cf. l. 138, der Pfosten ragende Bäume.
190. **Mütter irren,** *mothers wander about,* with reference to Kinder jammern.
193. **Alles,** *everything, everybody, all persons.*
194. **gelichtet,** erleuchtet, *lighted up.*
195. **der Hände lange Kette,** the long line, "chain," of men, who pass the fire-buckets from hand to hand.
196. **Um die Wette,** *in emulation, hurriedly.*
198. **Spritzen Quellen, Wasserwogen,** *streams, nay waves of water are thrown up.*
199. **Kommt der Sturm geflogen,** *comes the storm in its flight sweep.* Past participle as a present, W. **359.** 1.
201. **die dürre Frucht,** *the dry fruit of the earth,* grain.
203. **der Sparren dürre Bäume,** *the dry beams, wood of the rafters,* Cf. l. 138 for a like use of Bäume. W. **216.** 2e.
204. **im Wehen,** *in its sweep.* Infinitive as noun, E. G. **69.** 9.
205. **der Erde Wucht,** *the weight of the earth,* the solid earth. **Mit sich fort der Erde Wucht reißen,** for Der Erde Wucht mit sich fortreißen. W. **445.**
211. **Müßig,** *idly,* unable to offer any resistance. **Werke,** subject of infinitive untergehen. W. **343.** I. 5a.
212. **bewundernd,** *with amazement* (at the power of the element).
213. **Leergebrannt,** *burnt bare.*
217. **das Grauen,** *horror.* Infinitive as a noun, E. G. **69.** 9.

219. **Hoch,** *from on high.*

224. **Greift dann zum Wanderstabe,** *then seizes, betakes himself to his staff,* departs for other places. Wanderstabe not in the same sense here as in l. 62.

fröhlich, *cheerfully, undismayed,* for the reason given in the following lines. One naturally asks, why should the man depart for other places? Why not rebuild at once on the same spot, like the father of Goethe's Hermann? But am Wanderstabe does not necessarily imply that he goes to another town, only that for the present he seeks an asylum elsewhere in the neighborhood. Besides, the poet wishes to emphasize the fact, that the father is so joyous in having his loved ones saved, that other things are not considered, and he is ready with courage to begin life anew, which is the main force of **am Wanderstabe.** Moreover it is not necessary that the Mensch here spoken of should be the same as the Vater in the preceding reflection, and to assume that the sketch is biographical.

225. **was — auch,** *whatsoever.* W. 332. 5a.

geraubt (habe), *may have robbed.* W. 439. 3a. E. G. 177. 3. 4.

ihm, *from him.* Dative as a "from" case, W. 222. I. 3.

227. **seiner Lieben,** *of his loved ones.* Cf. l. 75, seiner Liebe.

VI.

The casting has been made, and the mould stands filled.

229. **ist's,** *is it* (the metal).

231. **schön,** *perfect.*

zu Tage kommen, *come to the light of day, come forth.*

232. **vergilt,** *repays, rewards.* Instead of the subjunctive, expressing a purpose, the indicative, expressing the actual result, is used. W. 332. 5c. E. G. 178. 4. Cf. ll. 21 and 75.

233. **Wenn,** *if,* what if, supposing.

mißlang, *miscarried, has miscarried.* The greatest danger of miscarriage consisted in the bursting (zersprang) of the mould from the weight of the melted metal or the accu-

mulation of gases. The casting might also be imperfect owing to the presence of air-bubbles. For the tense, see W. 325. 3, and cf. l. 91, paarten.

F.

As the metal is poured into the mould, afterwards to be lifted out as the perfect bell, so the sower sows his seed in the ground to germinate and spring up, and so in a higher degree the human body is buried in the earth to await the resurrection-day. The tolling bell announces the funeral rites. Death of the wife and mother, and gloom of the household. This reflection is a continuation of the foregoing ones in tracing to the end the life of man. It is also connected with the close of the one immediately preceding. As there the man is consoled in the loss of his possessions by having his family spared, so here he is comforted in the loss of his wife by hope in the resurrection.

237. **der heil'gen Erde,** the earth is called *holy* as being the giver of life. Cf. heilig as applied to Ordnung (l. 307) and Schuz (l. 322).

238. **der Hände That,** *the work of the hands,* in reference to the bell. Cf. Werk (l. 9), Gebild (l. 170).

240. **entkeimen,** *spring up, germinate.*
werde. Cf. the subjunctive with the indicative in l. 244, hoffen daß — soll. E. G. 178. 4.

241. **Zum Segen,** to bear fruit, or simply = glücklich.
nach des Himmels Rat, in God's providence, if God will.

245. **Erblühen,** *bloom forth.* Cf. 1 Cor. xv. 42, "it is sown in corruption; it is raised in incorruption."

247. **bang,** *anxiously, mournfully.*

249. **Grabgesang.** For the accusative, see W. 227. 2b.

250. **Trauerschläge,** *funeral-knells.*

254. **Fürst der Schatten,** according to the Greek conception.

257. **blühend,** *in her bloom.* "Appositive adjective," W. 116. 2. Or it might refer to the children, — fresh, vigorous.

261. **auf immerdar,** *forever.*

262. **sie**, refers to die in next line.

264. **Walten**, *government*. Infinitive as noun, E. G. 69. 9. Cf. the same word in ll. 357, 380, and herrschen in l. 121. Schalten (rule, bear sway) below does not contain the idea of care and interest involved in the others.

266. **An verwaister Stätte**, *in the motherless home.*

VII.

The work of filling the mould having been completed, the bell is left over night to cool. A pause is made in the work, marking a division between what precedes — the casting proper — and what remains — releasing the bell from the mould, and lifting it from the pit.

268. **verkühlet**, verabkühlet, then, as now, the bell is left over night to cool. For bells of 3,000 lbs., twice as much time is allowed for cooling. For the ending -et, see W. 237. 3c.

270. **Wie im Laub der Vogel spielet.** Cf. „Frei wie der Vogel:" „Er ist wie der Vogel auf dem Zweige."

271. **Mag sich jeder gütlich thun**, *let every one follow his own pleasure, take his ease.* For mögen, see E. G. 108. Note 29. sich, dative, W. 155. 3.

272. **Winkt der Sterne Licht**, *when the light of the stars twinkles*, when the evening has come. E. G. 144. 8. 2.

273. **Ledig aller Pflicht**, *released from all duty*, work.

274. **Bursch**, *apprentice*, appears to be used here as synonymous with Geselle, journeyman.

die Vesper schlagen, *the evening bells ring.* This is „Feierabend," when the peasant quits his work in the fields, and returns home to the village. Perhaps Schiller has in mind the bell-foundry of Rudolstadt, which was situated a little out of the town.

275. **Meister**, without the article, cf. Vater, Mutter.

sich immer plagen, *have unceasing care, anxiety;* since he is responsible for the result of his work.

G.

The workmen engaged in casting the bell, having completed their day's work, rest at evening. So the herdsmen and harvesters return from the fields with their cattle and harvest wagon. Night falls, the village gate is shut, and the people withdraw from the streets for social enjoyment in their homes. The town is protected at night by law, under whose happy reign the community flourishes in peace and liberty. Praise of order, peace, and harmony, and hope that they may never be disturbed by the ravages of war. The picture of the peaceful, industrious community is parallel to that of the happy, busy household in the first part of the poem. In both a calamity impends, — here civil war, there a conflagration.

276. **fördert,** *hastens.*
278. **der Wandrer,** *the traveller.*
279. **der lieben Heimathütte,** his *hut,* which is *home,* and therefore *dear.*
287. **Schwankt,** *rolls unsteadily.*
288. **Kornbeladen,** *loaded with grain.*
291. **der Kranz,** *the garland* of many-colored flowers, carried home on the wagon at the end of the harvest.
297. **gesell'ge Flamme,** *social flame,* around which the household gathers for social intercourse and diversion.
300. **Schließt sich,** *is shut.* For the reflexive, see E. G. 136. 8.
knarrend, *grating.*
303. **den sichern** (Bürger), because he feels a sense of *security.*
305. **Die den Bösen gräßlich weckt,** *which awakens the evil-minded one to deeds of horror.* The adjective gräßlich, like schwarz just above, as "factitive predicate," W. 116. 1c.
307. **Ordnung,** *sense of order,* existing in man's moral nature, the result and embodiment of which is law (Gesetz).
segenreiche, *abounding in blessings.*
308. **Himmelstochter,** *heaven-born.*
das Gleiche, *the like-minded ones,* those who have alike a sense of law and harmony. Adjective as noun, E. G. 96. 4.

310. **gegründet** (hat), *has established.* W. 439. 3a.

312. **den ungesell'gen Wilden,** the savage not as yet brought under the social influence of civilized communities.

314. **Sie gewöhnt,** *accustoms them.*

316. **den Trieb zum Vaterlande,** *ardent love to country.*

317. **regen,** i. e. sich, *bestir themselves, are active.*

318. **sich,** dative, E. G. 87. Note 23. *One another,* W. 155. 4.

319. **in feurigem Bewegen,** *in earnest activity.*

320. **Werden — kund,** *are called into action, display themselves.*

323. **seiner Stelle,** *in his vocation, sphere of work.* Genitive after reflexive verb, E. G. 159. Note 39.

324. **Bietet dem Verächter Trutz,** *bids defiance to, rebukes him who scorns, refuses work.*

Trutz, old form for Trotz. Cf. note to Erden (l. 3).

325. **Arbeit ist des Bürgers Zierde.** Cf. on the dignity of labor note to l. 9.

326. **Segen ist der Mühe Preis,** *a blessing, success, is the reward of toil.* Cf. l. 10, Doch der Segen kommt von oben.

327. **Ehrt den König seine Würde,** *if his rank honors the king.* Conditional inversion of sentence, E. G. 144. 8. 2.

335. **durchtoben,** *rage through,* fill with their fury.

338. **lieblich malt,** *paints in lovely colors,* so that it seems lovely, charming. Adjective as "factitive predicate," W. 116. 1c.

VIII.

The metal having cooled over night, the bell is set free by breaking the mould. Another day begins, and with it another and different stage in the master's work.

341. **zerbrecht mir,** *break for me,* I bid you break. Cf. note l. 87.

Gebäude, *envelope of the mould,* the "flask," called below Mantel.

344. **an dem wohlgelungnen Bild,** *on the successful shape, cast* Bild for Gebilde, cf. l. 358.

346. **Bis der Mantel springt,** *until the wrapper, envelope bursts.*

347. **soll auferstehen,** *is to rise up.* For sollen, see E. G. 114. Note 30. Cf. die Auferstehung, the resurrection.

348. **Stücken,** accusative of an old plural. Cf. note to Erden (l. 3).

H.

The casting fails, if the melted iron itself bursts the mould, but if at the proper time the master breaks it, the bell is released perfect and complete. So in a community or state disorder and disruption ensue, when the masses with unbridled passion rise in rebellion against the constituted authorities. Picture of the horrors of insurrection and anarchy. The reflection is closely connected with the preceding, at the conclusion of which the danger of war is foreshadowed.

350. **Mit weiser Hand,** *with prudent, discreet hand.*
zur rechten Zeit, after the mould has fulfilled its purpose.

351. **Flammenbächen,** *floods of flame.*

353. **Donners Krachen.** Here and elsewhere in this picture of the insurrection, the language recalls the scene of destruction depicted in E, which is caused by the conflagration, the result of the lightning-stroke. There it was the uncontrolled forces of nature, here the unrestrained passion of man.

354. **Haus,** same as Gebäude (l. 341), Mantel (l. 346). Not in the same sense as Haus in l. 154.

356. **Speit es Verderben zündend aus,** *it sends forth fiery ruin.*

358. **Da kann sich kein Gebild gestalten,** *there can no structure* (no orderly state, no happy life) *be formed.*

362. **Der Feuerzunder still gehäuft** (hat), *the tinder has accumulated unobserved,* riotous elements have secretly gathered.

364. **Zur Eigenhülfe schrecklich greift,** *asserts itself with horrible consequences.*

367. **nur geweiht zu Friedensklängen,** *although dedicated only to sounds of peace.*

368. **Die Losung anstimmt zur Gewalt,** *strikes the note of violence.*

369. **Freiheit und Gleichheit!** *Liberté, égalité!* to which afterwards *fraternité* was added. The watchwords of the French Revolution. Although this picture is intended for a general

one, it receives a particular coloring from its manifest allusion to the extravagances of the French Revolution of 1789. With unrestrained masses, incapable of a sense of eternal verities, liberty and equality mean only license and absence of order. Schiller has been called the poet of freedom, and in *Wilhelm Tell* we have the song of a purified, noble freedom. What he says here is no departure from those views. He only condemns excesses and extremes, which are not freedom, but license. Natural freedom, that of the animal, mere unrestraint, is the negation of freedom. Moral freedom, ennobling the physical by the ethical, is that which man should strive after. Cf. his poem, „Das eleusische Fest."

hört man schallen, *are heard to resound.*

370. **greift zur Wehr,** *rushes to defence.*

371. **füllen sich,** *fill up.* E. G. 154. 3.

die Hallen, and also *the halls,* the public gathering-places.

372. **Würgerbanden,** *bands of murderers.*

373. **werden zu Hyänen,** *are turned into hyenas.*

374. **treiben mit Entsetzen Scherz,** *trifle with the horrible,* act wantonly, recklessly, in matters of horrible import. Cf. the notorious "*dames de la halle*" of Paris, who went about the streets with a pierced heart under the inscription, "The heart of an aristocrat."

375. **Noch zuckend,** *while it is still throbbing.*

377. **nichts Heiliges ist mehr,** the French Revolution decreed the abolishment of the Christian religion.

es lösen sich, *are broken.* E. G. 136. 8.

378. **frommer Scheu,** *of pious, sacred awe.*

379. **Der Gute räumt den Platz dem Bösen,** *gives way, is obliged to yield to the bad man.* Adjective as noun, E. G. 96. 4.

380. **alle Laster walten frei,** *all kinds of crime have unrestrained sway.*

381. **Leu,** poetic for Löwe. See note to Erden (l. 3).

384. **in seinem Wahn,** *in his frenzy,* madness.

385. **Weh denen.** For the dative, see W. 225. 2.

dem Ewigblinden, *the persistently, incurably blind,* those blinded by extreme, fanatical ideas, and who will not listen to counsels of wisdom and prudence.

386. **Des Lichtes Himmelsfackel,** *the torch of heaven's light,* the enlightenment of reason, the inspiration of truth and freedom.

387. **Sie strahlt ihm nicht,** *it does not shed its radiance upon,* illuminate him.

zünden, *inflame.*

388. **äschert — ein,** *reduces to ashes.*

IX.

The mantel or wrapper having been cleared away, the bell is found to be bright and perfect.

389. **Gott gegeben.** Cf. l. 10, Doch der Segen kommt von oben, and l. 152, Betet einen frommen Spruch.

391. **Aus der Hülse,** *out of the envelope.* The figure is that of the nut, or fruit, enclosed in its envelope, husk, bark, or pod.

blank und eben, *bright and smooth.* The bell is not polished after the casting, only the uneven places filed smooth.

392. **Schält sich,** *unfolds itself,* comes out, as the nut from the bark, or fruit from the pod or husk. E. G. 136. 8.

393. **Von dem Helm zum Kranz,** *from crown to sound-bow,* from top to bottom. The bell-founder recognizes four different parallel sections in the bell. The uppermost one is called the "top" or "head." Below this is the "waist." The thickest section, and where the tongue strikes, is the "sound-bow." The lowest section or edge is the "muzzle" or "mouth." The portion on top, by means of which the bell is suspended, is called the "crown," "horns," or "ears." See illustration, p. 34.

394. **Spielt's.** For the impersonal construction, see E. G. 163. 4.

395. **Des Wappens nette Schilder,** *the neat quarters of the coat of arms.* In addition to an inscription or motto, in many cases a coat of arms and other figures were cast on the bell.

396. **Loben,** *praise, give credit to.* Cf. l. 9, Soll das Werk den Meister loben.

Bilder, less common for Bildner, *maker, builder.* Cf. note to Erden, l. 3.

I.

The bell is formally christened "Concordia," and dedicated to peace and good-will. Contemplation of the bell in its position high in the heavens, where it, like the stars, praises the Creator, and is a voice to man from on high. Though itself lifeless and without feeling, it marks for man the passing hours, and attends him amid all the vicissitudes of life. As its sound dies away in the ear, it teaches that here on earth nothing is enduring, and directs the thoughts to the eternal and abiding beyond. This reflection forms the appropriate conclusion to the first as well as the second part of the poem, with the thought that, amid the inevitable sorrows and disasters in the life of both the individual and community, lasting peace comes only from above.

398. **schließt den Reihen,** *form a ring* (*von Sanden*). But as Reihen (Reigen) means a dance in a long line, it would perhaps be better to translate, *draw up in line.* Cf. l. 71, der Brüder wilden Reih'n.

399. **taufend weihen,** *christen and dedicate.* At first bells were only dedicated (weihen), but afterwards christened (taufen) like a human being. Daß — weihen, Subjunctive of "purpose," E. G. 178. 5.

401. **herzinnigem,** *hearty.*

402. **Versammle sie,** *let it assemble,* gather together.

die liebende Gemeine, all those who profess the religion of love, faith in Christ. The bell was originally confined exclusively to the Christian church.

406. **Himmelszelt,** *canopy of heaven.*

407. **Die Nachbarin — schweben,** *soar as a neighbor,* be a neighbor.

411. **wandelnd loben,** *praise as they wander.* Cf. Psalms cxlviii. 3, "Praise Him, all ye stars of light;" Job xxxviii. 7, "when the morning stars sang together."

412. **führen,** *guide, regulate.* The constellations cause, by their apparent movement, the change of season.

das bekränzte Jahr, *the year crowned* with all gifts. The goddesses of time were represented as crowned, so the year which they bring in. Cf. Psalms lxv. 11, "Thou crownest the year with thy goodness."

416. **Berühr' im Fluge sie die Zeit,** *let time in its flight touch it,* since it strikes the hours. Subjunctive of "command," E. G. 179. 9.

420. **Des Lebens wechselvolles Spiel.** Cf. l. 40, das wechselnde Verhängnis.

421. **vergehet.** For the full verbal ending, see W. 237. 3c. So bestehet below.

422. **Der mächtig tönend ihr entschallt,** *which in mighty tones resounds from it.* For the dative, see W. 222. II. 1b.

424. **alles Irdische verhallt.** Cf. the conclusion of Schiller's „Siegesfest:"

> Rauch ist alles ird'sche Wesen;
> Wie des Dampfes Säule weht,
> Schwinden alle Erdengrößen;
> Nur die Götter bleiben stät.

Cf. also from Schiller's „Worte des Glaubens."

> Und ein Gott ist, ein heiliger Wille lebt,
> Wie auch der menschliche wanke;
> Hoch über der Zeit und dem Raume webt
> Lebendig der höchste Gedanke,
> Und ob Alles im ewigen Wechsel kreist,
> Es beharret im Wechsel ein ruhiger Geist.

In contrast to all the other reflections, this one commences with the words of the Master addressed to the workmen. But as the metre is different from that of the other addresses, so is also the character of what is said. Elsewhere the Master directs especial stages in the work, while here he calls in his fellow-work-

men to dedicate the completed work. In the other reflections no person is represented as speaking, but here, where it becomes necessary that they should assume a personal form, the poet, in harmony with the dramatic element in the poem, lets the Master appear as their author. In respect to the dedication, it is to be noted that this was in fact performed with much ceremony in the church.

X.

The bell is lifted out of the pit, and the first sound struck upon it.

425. **Jetzo,** archaic for jetzt. Cf. note to Erden (l. 3).

426. **Wiegt,** with reference to the swinging of the bell in the air, as it is raised up.

mir. For the personal dative, or "dative of interest," cf. note to l. 87.

Gruft, Grube.

431. **bedeute,** *may its first sound* (ihr erst (es) Geläute) *betoken, signify.* Subjunctive of "command," E. G. 179. 9.

432. **Friede,** in contrast to Aufruhr, with reference to the second part of the poem. So Freude in contrast to Leid, with reference to the first part. As in the *Nibelungenlied*, so in the *Glocke*, Liebe and Leid represent the contrasting features in human life, only in the *Glocke* it is Liebe, not Leid, that forms the conclusion in each of the two parallel parts. A German commentator (*Wiedasch*) has compared the poem to a double-towered gothic cathedral. „So werden die beiden vom Haus und vom Stadt handelnden Teile des Lieds von der Glocke auf parallelem Wege zu gleichartigen Ausgängen hingeleitet, und ich möchte daher die ganze Dichtung einem doppeltürmigen gotischen Dombau vergleichen, aus Gedankenstufen errichtet, zum himmlischen emporstrebend; seine beiden Spitzen weisen gleichmäßig ins unwandelbare, wechsellose Jenseits, und seinen Fuß umspielen die wechselnden Lebensbilder von Liebe und Leid, von Streit und von Friede."

METRE.

THE metrical dress in which the poem is clothed corresponds fittingly to the poet's masterly treatment of his theme. The various capabilities of metrical expression are employed to add variety, force, and beauty to the presentation of the thought and fancy, and one can hardly conceive of a subject where the metrical has greater possibilities. Not only the various emotions of the heart, but also the various tones of the bell, are thus more vividly presented. Moreover, in addition to the metrical, properly so called, the sounds of speech in themselves are also called into service.

In order, therefore, to appreciate fully the poem, it is not enough to realize the thought and imagination, but we must be moved also by the metrical means taken to impress these upon us. Schiller was unsurpassed in his use of language and power of rhythmical expression; and his poems, this one above all others, produce their fullest impression only when they are read aloud, and with attention to their rhythmical movement.

The predominant foot is the iambus (⏑ –), which in many passages varies with the trochee (– ⏑). The anapest (⏑ ⏑ –) and dactyl (– ⏑ ⏑) are occasionally employed. The verse is for the most part dimeter (two

measures of two feet each), with sometimes a syllable additional (dimeter hypermeter), and sometimes a syllable wanting (dimeter catalectic). Verses of half this length, or of two feet (dipodies), also occur, generally with an additional syllable.

The rhyme is either masculine or feminine. It is masculine when the accented syllable is final, heiß — Schweiß. It is feminine when an unaccented follows the accented syllable, Erden — werden. Impure rhymes are not rare; and we find *ü* rhyming with *i* and *ie*, *ö* with *e* and *ä*, *e* with *ä*, *ei* with *eu* and *äu*.

The stanzas of the Master describing the casting have all the same metrical form, which is as follows: —

The foot is the trochee, of which there are four (dimeter) in lines 1, 3, 7, 8; three with a following syllable (dimeter catalectic) in lines 2, 4; two with a following syllable in lines 5, 6. The verses of the stanza would therefore be represented, as respects the foot, by *a b a b c c a a*. The rhyme is feminine in lines 1, 3, 7, 8, masculine in the others. The verses of the stanza are represented, as respects the rhyme, by *a b a b c c d d*.

The metre of the reflections varies, it being in D, E, F, G, much more involved than in the others, corresponding to the greater variety and intensity of thought. We will consider each separately.

A.

There are three stanzas, each metrically the same, and containing four verses. The foot is the iambus, of which there are four, with a following syllable (dimeter hyper-

meter) in lines 1, 3, and four (dimeter) in lines 2, 4. Both foot and rhyme are represented by *a b a b*.

B.

Number of stanzas and metrical structure the same as in A.

C.

Same metrical structure as in A and B, with the following variations. In the second stanza the rhyme is *a a b b*, and feminine throughout. Line 59 (Die Jahre fliehen pfeilgeschwind) stands by itself, indicating a pause and transition. The last two lines (80–1), forming the conclusion, and expressing a wish, constitute a stanza by themselves, and rhyme with each other.

D.

In contrast with the preceding reflections, the metre changes here frequently in accordance with the various phases presented of the general topic under consideration.

The iambus, as in A, B, C, continues in the first stanza, which consists of six verses, 3 and 6 being dimeter, the others dimeter hypermeter. The rhyme, which is masculine in 3 and 6, and feminine in the other verses, is represented by *a a b c c b*.

At line 96 the trochee succeeds to the iambus; and we have two stanzas of four verses each, the odd ones being dimeter, and the even ones dimeter catalectic. The rhyme, feminine in the odd and masculine in the even verses, is represented by *a b a b*.

At line 104 the foot changes back to the iambus, which is followed by an anapest. In the first stanza of four

verses, the odd ones contain one measure, the even ones the same with an additional syllable. In the last verse an iambus takes the place of the anapest. The rhyme is *a b a b*. In the second stanza of seven verses, the rhyme is *a b b c c d d*.

In the stanza of three verses, commencing at line 115, the gradual accumulation of possessions is expressed by the stately anapestic movement. The concluding verse (117) rhymes with the first (108) in the description of the activity of the man (hinaus — Haus).

At line 118 begins the description of the activity of the housewife, and the same feet and metre are continued. With the exception of the first three, which are introductory, the verses rhyme in pairs according to the sense. The inner rhyme (lehret — wehret) in lines 123–4 is to be noticed. Beginning at line 129, the longer anapestic movement indicates, as before in the case of the man, the accumulation of possessions. The iambic broken line 134 (Und ruhet nimmer), with which the passage concludes, well represents the unceasing activity of the busy wife.

At line 135 the anapests continue in the picture of the manifold and extensive possessions which the father looks out upon. The first three verses, of which the first rhymes with the third, are followed by two pairs of feminine rhymes. Then follow (142) two pairs of masculine rhymes, containing the man's proud exclamation, in which is to be noted the emphasis given by the elevated syllables standing alone at the beginning of each verse. The contrasting reflection and foreboding of the poet is given in the three trochaic dimeters (the last one catalectic) which follow and conclude.

In addition to the various resources of metre, of which the poet avails himself so fully in this reflection in the presentation of his thought and fancy, he calls into service also the sounds of the elements of speech in bringing out the picture (Klangmalerei). The soft, flowing l and i sounds in lines 96–103 are to be noted, also the delicate z in the same passage. In lines 96 and 99 there is an alliteration of l (lieblich, Locken, laden, Glanz). The alliteration (w) in lines 113 (wetten, wagen) and 141 (bewegte Wogen), and the polysyndeton (und) in the passage 110–41, are also to be observed.

E.

Here, as in the preceding reflection, the poet exhibits a masterly skill in his employment of the agencies of metre and sound. If there is not so great a variety to be expressed, there is greater intensity. For the beginning and end is used the calmer iambus; while the strong, stately trochee serves in the main portion to portray the vivid and thrilling scenes of the conflagration. The first eight iambic verses (dimeter), rhyming in pairs with masculine rhyme, are succeeded (165) by six trochaic verses (dimeter), which have the rhyme form *a b a b a b*, the odd verses being feminine. The four verses 159–62 all have the same rhyme (schafft, Himmelskraft, Himmelskraft, entrafft). The sound w and alliteration are to be noticed in wehe, wenn, wachsend, Widerstand, wälzt.

At line 171 commences the description of the conflagration, which reaches its climax in line 208 (Riesengroß). The vividness of the scene is heightened by the constantly varying metre. The foot is the trochee

with an occasional cretic (— ⏑ —), and the verses are intermingled dimeters and dipodies. These rhyme mostly in pairs, excepting line 171 (Aus der Wolke), which stands alone; the stanza of four lines (178–81) with alternate rhyme; the three verses 184–6, also 197–9, which rhyme together; and the verses 204–7, where the rhyme is *a b b a*. The effect of the feminine rhyme in the more vivid, animated portions of the picture (from line 184 on) is to be noticed.

In the above passage, the sounds of the letters and the employment of alliteration serve to intensify the effect. The heavy w sound occurs frequently, and appears in alliteration in lines 174 (Wolke, Wahl), 186 (wächst, Windeseile), 198 (Quellen, Wasserwogen), 204 (wollte, Wehen). Alliteration of the rough guttural occurs in lines 187 (Kochend, Rachen), 194 (taghell, Nacht, gelichtet); and this sound also recurs frequently. The strong h sound akin to this appears in line 207 (Himmelshöhen), so also below in line 219 (hoch, hinein). The rattling r alliterates in lines 176 (hört, wimmern, Turm), 189–93 (stürzen, Fenster, klirren, jammern, Mütter, irren, Tiere, wimmern, unter, Trümmern, rennet, rettet), 201 (prasselnd, dürre, Frucht), 203 (Sparren, dürre). The hissing, wild sibilants are prominent, particularly in lines 175,7 (Zuckt, Strahl, Sturm), 185 (Straße, Zeile), 189 (Pfosten, stürzen, Fenster), 198 (Spritzen, Wasserwogen). Furthermore is to be noted the obscure low u vowel sound in the rhyme lines 176–80 (Turm, Sturm, Blut, Glut), and the alliteration of f in line 184 (flackernd, Feuer=).

In the conclusion, commencing at line 220, there are at first four verses rhyming *a b b a*. With the next line

(224), which is longer than the preceding, and expresses a transition, the foot changes to the iambus (dimeter), and the last four lines, which contain a final reflection, rhyme *a b b a*.

F.

In the first stanza of five lines, rhyme and metre (iambic dimeter) are expressed by *a b b a b;* in the second, of four lines, by *a b a b*.

At line 246 the foot changes to the trochee, which continues to the end of the reflection. The first four lines form a stanza, which is peculiar in having an assonance (the vowels only and not the consonants rhyming) in the first and third verses (Dome, Glocke). The lines are dipodies, a cretic (Grabgesang) constituting the last. The strophe closes with two rhyming verses, in which the solemn thought is fittingly represented by the stately trochee, and the longer lines, which have one foot more than the prevailing dimeter.

Lines 252–3 are without rhyme. Then follow three pairs of rhyming verses, succeeded by two stanzas of four verses each, rhyming *a b a b*. The measure is dimeter.

In lines 246–9 the effect is heightened by the heavy a and o sounds (bang, Grabgesang, von, Dome, tönt, Glocke).

G.

Unlike the preceding reflections, which all begin with an iambus, this one, introducing the second part of the poem, has the trochee at the beginning, which continues to the end. The verses are dipodies at the beginning, with intermingled dimeters, which occur more frequently

towards the end. An occasional cretic occurs among the dipodies.

In lines 276–306 the rhyme is irregular, and cases of assonance occur as follows: Wandrer, Schafe (Scharen); ziehen, Rinder; Wagen, kornbeladen; Schnitter, stiller; Flamme, knarrend; bedecket, Erde, with the following rhyme, schrecket, wecket. In lines 286–7 is an alliteration of w (schwer, schwankt, Wagen).

In the concluding strophe, line 329 stands alone. The four verses following assonate *a b a b*, so also the next two. Line 336 stands alone, and the four concluding verses rhyme *a b a b*. The recurrence in this passage (as in lines 96,9) of the liquid l is to be noted, holder, weilet, freundlich, stille, lieblich, malt.

H.

Foot, verse, and rhyme as in A, B, and C. The trochee Freiheit (line 369) takes the place of an iambus. The accumulation of the s sounds is to be noticed in lines 374–6 (Entsetzen, Scherz, zuckend, Zähnen, zerreißen, Herz).

I.

Same as A, B, C, and the preceding, except that lines 401–2 have an additional foot. The common rhyme *ei* in the first six verses, as if to emphasize Vereine, is to be noticed.

In the concluding stanza of the Master, the alliteration in line 429 of the dentals z, t (ziehet, ziehet, hebt), and, in line 430, of the labial w (bewegt, schwebt), represent the effort of lifting the bell from the pit.

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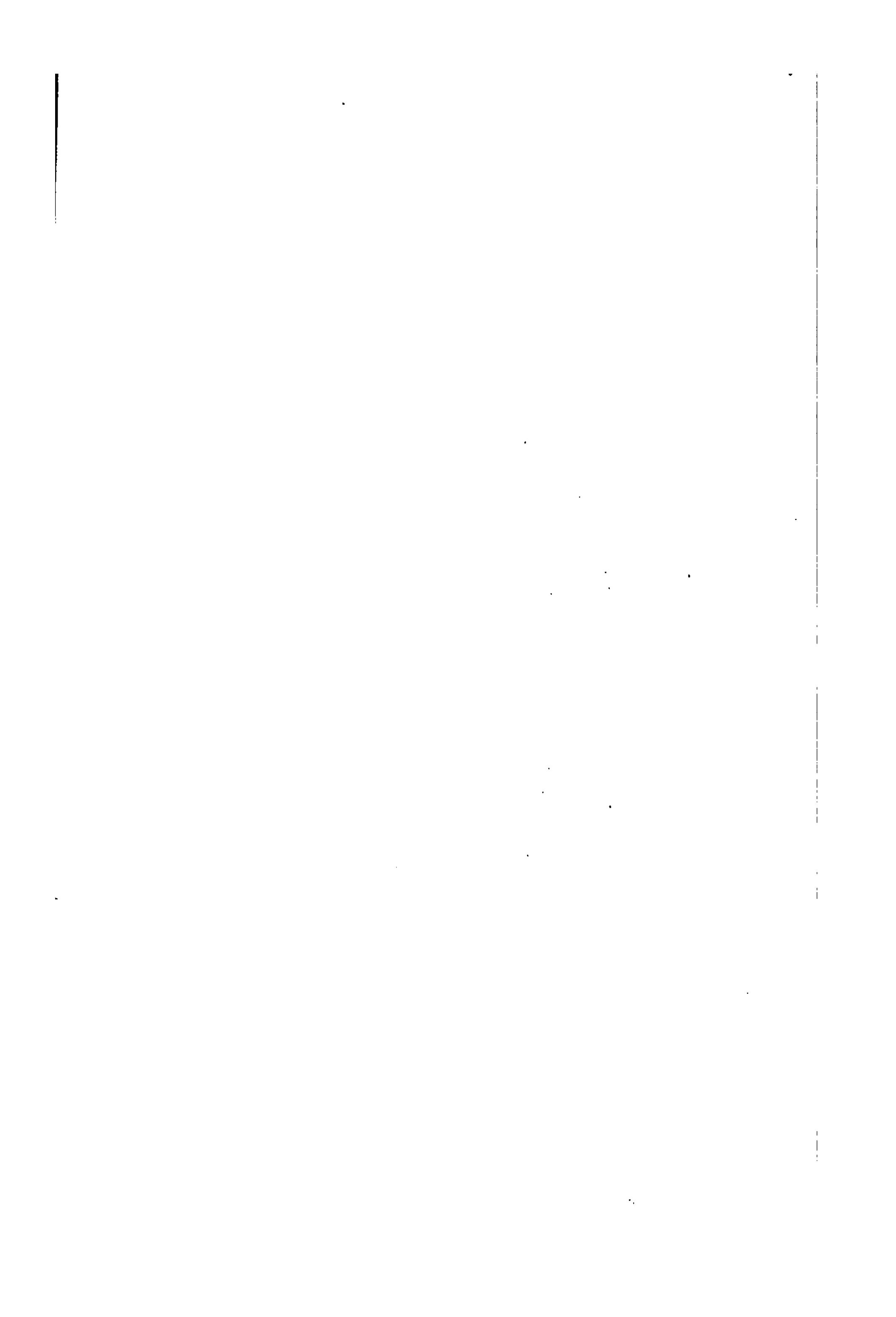
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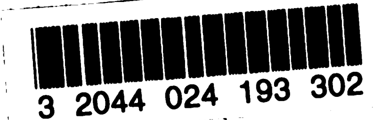
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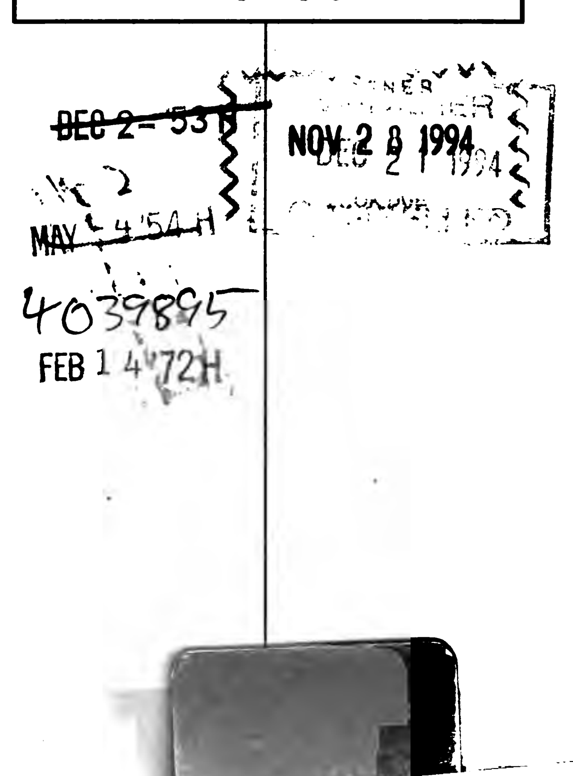
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